

# WHAT WOULD BE DRESSED FOR ONE WEAR

## PARIS USHERS IN A NEW ERA OF THE SOBRIETY IN DRESS FOR SPRING

THE eyes of the dressmaking world are turned toward Paris this week because of the openings which began there two days ago.

In fact, Worth, wishing to be forehanded, as Poiret was last February, had his opening earlier than the clothes might reach America in good season, after taking into account the show shipments to this country and the tediousness of the transatlantic crossing, the rigid inspection and exercise of red tape.

It is a fine example of that courage for which France has been peculiarly noted throughout the centuries—this opening of all the doors of the houses where trade is conducted in women's apparel at the beginning of the season when all of these people involved are suffering mental agony and most of them enduring great personal grief.

Many motives are behind this movement, some of which are undoubtedly the desire of the French dressmaker to design in the world by a nation that has never had serious rival in that line and will never brook real interference. She has never had cause to fear, for it is the belief that if she had been eclipsed for two or three years in her designing the world would only have turned toward her with more ardor and zeal than before.

Her place in the world is to give inspiration. That she does. The practical workers can have all of it, heaped up and running over, using it to their own advantage, and they should be content to let it go at that. Another motive behind the movement is undoubtedly the dire need of money to keep the women and children near Paris at work. This is true charity and it is time, as Americans, gave ear to the same demand.

### Paris Needs the Money.

It is a matter of gladness to those who have seen the millions given by Americans to the French dressmaker in fat years that the buyers did not withhold their trade in this lean year. Such would have been ingratitude.

Never has France so needed money for the dire necessity of living, and to have sent kits to soldiers and then refused the trade to the avenues from which support is obtained for the women and children left behind, would have been a crime. It has been open to this charge, and more unfortunately, much of it has been governed by the desire of men and women to obtain publicity.

If those who give are more blessed than they who receive, no matter in what spirit or for what purpose they give, then what does it matter? There are hundreds of women who would not be generous in this way unless the papers gave them full credit for it, for charity has ever been a safe road to the limelight rays; and other women would not work for or give to charity unless they were emotionally stirred—and so it goes.

To respond to the bravery and self-control of the dozens of designers in Paris who have opened their houses to our usual trade with the horrors of war biting away at the fringes of their life should meet a sympathy that is worthy of the act.

### Too Early to Tell Spring Styles.

Not until the first cables come from Paris will one know what the styles will be or whether they will be changed materially from what we wear at this moment. The opinion of reports is that few actual novelties will be introduced, but the sobriety of the styles will be a new feature in itself.

After the flamboyant fashions to which most of us have grown accustomed it will be a distinct revolution to go in for simplicity, and not the simplicity of the Greek or the oriental, but the kind that distinguished the women of twenty years ago, a severity of treatment as far as trimming is concerned, but a softness of material that is skillfully handled.

Cheruit, for instance, has made a frock of green velvet and black silk, with no other fabric put with it except a slight turnover collar and flaring cuffs of white silk tulle. It swings

into the body in a very fetching way and commends itself to the woman who does not, or cannot, accept the ultra combinations of color or startling lines that have been prevailing.

All that I learn from Paris is conducive to the belief that we have entered upon a new epoch in dress. It is time for the historian to begin the tale of what has been, probably, one of the most expensive, extravagant, artistic and at the same time ugly era in woman's apparel since the female of the species put on clothes to protect herself from the glances of the male, for clothes, as you probably know, were first used as a protection, then as a lure.

### Entering a New Era.

The history of dress is fascinating because it has allied itself with the most important phases of action and morals in the world's history. And there is none to doubt that the last ten years have reflected a moral and mental attitude of the world toward life that needs a good pen to do it justice.

That era is swept away. We have entered upon a new one. All things have been challenged, most things have been tested, all things have been changed. This war may be a surgical operation to bring a saner, healthier life to this generation as well as those to come.

All lightly of millions, to spend as though money was not invented to represent the product of labor, to expect to be fed by the ravens figuratively speaking, without the trouble of propensities, are conditions that belonged to the era of clothes which is already slipping into the shadows.

The new phase will not essentially represent the primness, real or assumed, of Victorian days. It will represent naturalness and beauty, a lack of ostentation, no yearning after the painted women of the bazaars of Delhi. We have rarely had an era of greater beauty of line and coloring, of ingenious ideas, of ultra-smartness, of brilliant effectiveness than the one through which we have passed, but it led into much sartorial danger. If we keep its essentials of beauty and hold on to the grace at which it is aimed, then we shall not deplore the era of which we are on the threshold.

This much is known of what Paris will bring forth for the spring and summer, and what our women will probably accept.

There is a recrudescence of voile, and

we shall have gowns and blouses of it. The blouses are especially in demand when they are in sand color and simply made; they are supposed to suit the dark cloth coats and skirts better than any others, and already the shops are having large demands for them.

They fasten down the front, are sometimes tucked singly or in groups, usually have high collars, untrimmed, boned at the sides and loosely fastened down the front. None of these has the effect of hugging the neck; they are unfashionable unless they give the appearance of being loosely adjusted, wrinkled, as it were, over the two side bones.

They do not fasten entirely to the top, for they must give the chin room and not produce the thick line of fat at the top of the neck which the tight line will do. The newer collars are entirely cut away in front, standing high at the sides and back, but showing the neck

under the chin to the top button of the blouse.

Chiffon blouses have also come back into fashion. They are usually just a shade off white into flesh pink, and are worn over a half fitting, low corset cover of pale pink taffeta buttoned down the front, and scalloped at the upper edge.

These covers also come in beige taffeta to be worn with thin white blouses, or the beige and putty-colored voile. Every woman is not familiar with this attractive way of lining a transparent waist, and it is worthy of wide acceptance. One has often puzzled over the problem of what to wear beneath an unlined blouse.

There is no doubt that voile is to be popular everywhere. There is an American weave that is supposed to be indestructible, and which has been readily accepted for evening frocks, for tea coats, for one-piece gowns for the

south and for those artistic, vague shoulder draperies that are employed to give color to white or gray gowns.

**Waist Without Gathers.**

There is a fashion now for wearing a medieval evening waist that drops loosely from the neck to the hips without gathers, is opened in a slit at the neck showing the shoulders, but not the neck, and hanging free over the body until it is confined at the hips by a girle of flowers, or jet, or pearls.

An orchid chiffon top, like this, dropped over an orchid satin slip, is charming; also a green-blue one over a plain white satin gown, or a gray one held in by a silver band over a gown of mauve silk, and sometimes one may catch a glimpse of a faint yellow one over a faint pink taffeta frock.

Any weave of good voile will make a

serviceable spring gown, suitable for many occasions and differing climates. In dark blue it is trimmed with a soft-colored border that may be used as a finish to the long tunic, for cuffs or for the collar.

There is a new silk out, by the way, in deep dark blue, on which is a printed border in deep red and a bright tone of blue. This aids the dressmaker in a most gratifying way to solve the problem of trimming. If we are to wear simple lines, and to depend on original material for our effects, then we may often be in despair as to how to get in our color.

**Worth's Ruffled Skirts.**

Not only long tunics with borders, but ruffles are to be worn. Worth is making both. The world has looked to the house of Worth for stately lines, not frivolities; it has been the apostle of the dignified woman, rather than the jaunty one. During these gay years women have accused the Worths of making them look old, a crime that has been times when this house has not enjoyed popularity.

Even the American buyers have not paid much attention to its models during the last three seasons; the reason always was that women wanted more frivolous, more conspicuous clothes than Worth gave them.

But the house had a decided success last season. One or two of his models were more widely copied, perhaps, than

any other evening gowns during the winter. So this season he has gone in for ruffles as a real novelty or bid for attention. The statement may not sound strange to one who does not know the line for which each house is famous, but, really, it is a strange conjunction: Worth and ruffles!

None of the novelties in evening frocks, not, however, made by Worth, is flounces of white tulle, edged with pink worsted embroidery. These coarse threads of crevel are also used on chiffon, on voile, on silk. Taffeta frocks have worsted flowers at the waist, at the end of a sash, as a border to the hem, and one shop offers a frock of dark blue silk, with its tunic bordered with short yellow and blue worsted fringes. It is easy to see that the constant knitting by the women all over the world this winter has suggested the idea.

The prevalence of mourning in Europe has brought from the manufacturers a large assortment of mingled black and white materials. The new silks have large and widely separated black flowers on a white ground. The broad striping of the director's has returned, and black coat suits are made with long pointed waistcoats of it. There are also separate coats of it above skirts of plain black silk, or cloth.

The bodice of this frock is of white satin, with lace and tulle sleeves. The ruffled skirt is of tulle, bordered with pink worsted.

The costume on the left shows a skirt of beige voile with a jacket of diagonal cloth embroidered in worsted. It is copied from an old document. The suit on the right is called "Liedge," designed in Paris for the American spring trade. It is made of blue serge and blue voile with Brandenburgs at the front of the bolero and on the hips.

## NEW MODELS FROM PARIS SPRING OPENINGS

### NEW VELVET EVENING WRAP



THE COSTUME ON THE LEFT SHOWS A SKIRT OF BIEGE VOILE WITH A JACKET OF DIAGONAL CLOTH EMBROIDERED IN WORSTED. IT IS COPIED FROM AN OLD DOCUMENT. THE SUIT ON THE RIGHT IS CALLED "LIEGE," DESIGNED IN PARIS FOR THE AMERICAN SPRING TRADE. IT IS MADE OF BLUE SERGE AND BLUE VOILE WITH BRANDENBURGS AT THE FRONT OF THE BOLERO AND ON THE HIPS.



### DANCE FROCK FROM PARIS



THE BODICE OF THIS FROCK IS OF WHITE SATIN, WITH LACE AND TULLE SLEEVES. THE RUFFLED SKIRT IS OF TULLE, BORDERED WITH PINK WORSTED.

## LATE WINTER FASHIONS

A PAIR of house slippers is made with patent leather vamps and heels—high French heels—and long, pointed toes. There is a wide, clasped strap over the instep, and each little strap formed by the slashing is marked with a small rhinestone button on the crest of the instep. The strap buttons on the outside of each slipper with a simple black button.

**Russian Boots.**

Russian influence has been marked in clothes for several months, and some women have actually worn Russian boots. Now they can be had in some of the shops. One pair shown recently in the window of a smart shoe shop is made of soft green suede and patent leather. The heels are high and of French shape, and they and the vamp of the shoe are made of patent leather. The leg part is made of the suede, and the vamp reaches up on the leg section in interesting, irregular lines.

**White Leather Belts.**

One of the new white serge suits made for southern wear shows an unusual belt. It is of dull white leather, about two inches wide, perhaps narrower. It is fastened in front by means of a leather-covered buckle, and on the left side, a cleave just about the width of the belt. It closes with a snap fastener.

**New Handkerchiefs.**

A new handkerchief shows a ruffle about an inch wide, of violet tulle, as an edging. The center is a wide band of straw and satin—the crown of satin. It is banded about with a double strand of tiny iridescent shells—of the sort that every one who makes tourist's visit to California takes home. They are finished with two ends trailing loosely on the brim, and resembling a very effective decoration, somewhat suggestive of the big paste beads that have been used heretofore.

**Odd Hat Trimming.**

An odd sort of trimming is used on one of the new spring hats. The hat is made of straw and satin—the crown of satin. It is banded about with a double strand of tiny iridescent shells—of the sort that every one who makes tourist's visit to California takes home. They are finished with two ends trailing loosely on the brim, and resembling a very effective decoration, somewhat suggestive of the big paste beads that have been used heretofore.

**White Satin Hat.**

One of the very effective hats of the season is made of white satin banded with narrow black velvet. The hat is edged to check the white in inch-and-a-half squares. It is trimmed with nothing but a stiff little ribbon ornament.

**Oyster Cocktail.**

TAKE three tablespoons of horseradish, three tablespoons of vinegar, five tablespoons of lemon juice, one-half a teaspoonful of tabasco sauce, salt to taste and one pint of oysters. Mix and serve in tall, thin glasses. This recipe will serve six people.

**Combination Gloves.**

White and black gloves are the gloves of the moment, and the two tones are combined in dozens of different ways. One combination that is striking is this: A white dressed kid glove, with black stitching around the edge of the fingers, heavy black embroidery on the back, and wide, arched bands above a tiny puff of chiffon or tulle.

**Wired Lace Sleeves.**

The silhouette of the crinoline is repeated again and again in the costume, and one of its latest phases is the wired lace sleeve. This is a tiny wired lace ruffle, perhaps three inches wide, and very full, stiff and spreading around the back and chest. This sort of veil is edged with two narrow bias folds of silk of a contrasting shade—white on black, black on brown.

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## MEAT DISHES FOR COLD DAYS

### SUNDAY MENU.

**BREAKFAST.**  
Baked Potatoes.  
Custard.  
Bacon.  
Date Grapes.  
Coffee.

**DINNER.**  
French Pot Roast.  
Cabbage.  
Carrots.  
Cranberry Sauce.  
Cauliflower.  
Cabbage Salad.  
Apples.  
Tagliatelle.  
Coffee.

**SUPPER.**  
Escaloped Salmon.  
Lettuce or Olive Sandwiches.  
Custard and Apple Pudding.  
Grape Juice Jelly.  
Cranberries.  
Tea or Coffee.

**French Pot Roast.**

Take for this flank of beef or round steak cut quite thick. Roll the meat round and round and tie in place with a piece of cotton cloth in order to keep it in shape for slicing. Fry three or four onions in a little bacon fat in the bottom of the iron pot in which you are going to cook the roast. When they are tender, but not at all browned, lay in the meat and let it brown well, turning so that it is browned all over. Have ready more onions sliced fine, a bunch of carrots scraped and sliced, a turnip sliced and peeled, a little chopped parsley and a cup of tomato sauce. When the meat has browned on both sides, put in the vegetables and cover with hot water. Not allowing it to come above the level of the meat. When it begins to simmer, season with salt and pepper and cook slowly for two hours, turning the meat once in the interim.

**Kuetair.**

This is a Turkish and Armenian dish, appetizing and economical. Take one pound of hamburger steak, add minced parsley, onion, salt and pepper to season. Add also a small cupful of well-washed rice and a hard-beaten egg. Roll in small meat balls. Have a platter lined with fine minced parsley, lay in the balls and shake lightly until they are covered all over with the green. Have ready a kettle of boiling water, lightly salted; drop in the balls and cook until the rice is done and puffing out. Then beat another egg with a little flour, and having taken up the balls in a large spoon, laying carefully on a platter, thicken the gravy and season with salt, pepper and lemon juice. Just before serving, add a little more minced parsley and pour over the balls.

**Meat Ragout.**

Cut cold steamed meat into small cubes and reheat with a sauce made of the following ingredients: Allow to each cup of the meat one-quarter cup of cup of the meat one-quarter cup of stewed tomatoes, one-quarter cup of gravy made from the stock in which the meat was cooked, four olives or pl-

**Economical Cuts of Meat and Their Cooking.**

For the woman who has never learned how to use the cheaper cuts of meat, the following suggestions may afford food for thought as well as food for the family.

Steaks may be cooked on top of the stove or in the oven, the general essentials being a slow, moist, gentle heat, that softens the fibers and develops the juices of the meat, whether the process be known as fricasseeing, stewing or braising, and the finished result a stew, a braise, a ragout, a haricot, or salmi. Braising is a particularly good way to treat dry meat-like veal, lean beef from the under part of the round or the face of the brisket, mutton, lamb, pork, liver, tough fowls, pigeons and other dry game.

The method of braising is similar to the old-time pot roast, only the braising is far easier, in that the water in which it is cooked does not need replenishing and there is much less dan-

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## IS THE FICHU GIRL COMING BACK AGAIN?

SOME of the pretty new frocks, especially those for young girls, have fichus as part of their construction. And those fichus, reminiscent of Marie Antoinette, Quaker maidens, Martha Washington and old-fashioned and quaint women in many ages, are decidedly charming. With the high, puffed sleeves, the short-waisted, narrow bodices, the short, full skirts of the day, fichus are particularly in harmony, and it is to be hoped that these early indications really do foretell a general use of this charming accessory to woman's dress.

The season of their coming is propitious. Season really plays an important part in the success or failure of styles. If high necks are introduced in the spring there is far less likelihood of their lasting than if they come in the autumn, when they are naturally welcome. So, with fichus making their appearance just when every one is beginning to think of next summer's muslins, there is strong likelihood that they will become fashionable, and even popular.

The last time that fichus were worn, some ten or eleven years ago, they were usually worn with high-necked

frocks, and therefore much of their charm was lost. They are right to be introduced as part of the new fashion, not merely an additional decorative feature of the frock. And their soft, white folds should be utilized against the neck rather than against the frock to be at their best.

By the last time fichus were in fashion most of them had no soft, white folds, for they were often made of colored fabric of various sorts—flowered and colored voile and chiffon. This year, so far at least, the fichus are made of sheer white—organdy, tulle or chiffon. Net, of course, has come in for attention, for in its various grades and sorts it is suitable to use with almost all of the fashionable materials.

And so far this year, too, most of the fichus have been used on the charming short-waisted, full-skirted evening frocks of soft, heavy silk. So, naturally, these fichus have been of a rather diminutive sort, not quite like the prototype of starched muslin.

Some of the muslin frocks for southern wear have shown the fichu as a fichu of organdy, tulle and chiffon. Sometimes they are edged with little narrow fringes, some of which are ruffled and sometimes they are bound with a tiny, narrow strip of color. Sometimes, too, these fichus are bertha-like in their folds and are made of lace.

If the fichu really does come definitely to the fore, it will be a welcome addition to the economical woman's summer wardrobe, for it affords a neat and becoming neck finish and, if it is fashionable to boot, it possesses a winsome trinity of attractions.

Although the soft, white neckerchief of our foremothers has evolved into an elaborate fichu, it is still quite as picturesque, but there are difficulties in the way of wearing it. These can be overcome, however, if the accessory is made properly. Even the most primitive of which was a square, will be apt to "ride" up in a mass of folds at the back of the neck. If the fichu is to be perfect square of muslin diagonally, as if she were going to place it about her neck. Instead, she cut the piece into two. One piece was a square, but this time it was a lengthwise fold, which was cut out about four inches, and curved to fit the neck. The point of one fichu was left in this effect, the other was curved. This solved the problem of when it was draped over her shoulders and the ends knotted at her breast, her "kerchief" did not "ride" up in the back, but laid in a perfect square of muslin diagonally.

Another secret which is worth remembering is given upon the authority of a fichu expert. She says that for a yard square fichu the ruffling should be made of muslin diagonally, before gathering. In other words, a yard and a half of ungathered ruffling should be allowed for every yard of material.

**Meat Popovers.**

A favorite dish with men for a cold day's luncheon or supper is the regular popovers, enriched with finely chopped cold meat of any sort, though corned beef is perhaps the best. Allow for one well-beaten egg one cup of flour, one cup of milk, one cup of meat finely chopped, and a pinch of salt. Beat five minutes, pour into hot gem tins well greased, and bake half an hour in a hot oven.

**A Good Meat Loaf.**

Have a half pound of bacon run through a meat grinder with two pounds of lean beef. Add two beaten eggs, half the amount of cracker crumbs, measured by the cup, as you have meat, and salt and pepper to season. Mix well, shape in a loaf, and bake one hour in a steady oven. A little chopped onion or onion juice may be added to the loaf, if desired.

When baked and chilled, slice thin, arrange on a platter and garnish with parsley.

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## Short Cuts for Housekeepers

### Making Pancakes and Waffles.

AN aluminum or a soapstone griddle should be used for pancakes, and if either be kept clean with rubbings of dry salt, applied with a soft cotton cloth, and if the housewife remembers to put a tablespoonful of lard or drippings in her batter, no other frying medium will be required, nor will there be any disagreeable smoke or odor from sizzling fat. The aluminum griddle has the additional virtue of being light and easy to handle. To rub the griddle with a raw potato, raw turnip or a small bag of salt will prevent the cakes from sticking.

**Corn Pancakes.**

Three cups level full of cornmeal, one cup heaped full of flour, one teaspoonful of salt, one teaspoonful of sugar, one tablespoonful of strong hop yeast and one egg. Add enough warm water to make a thin batter. Make at night. In the morning add half a teaspoonful of soda, dissolved in a little warm water.